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June 1994



English 30
Part A: Written Response
Grade 12 Diploma Examination

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June 1994
English 30 Part A: Written Response
Grade 12 Diploma Examination

Description

Part A: Written Response contributes 50% of the total English 30 Diploma Examination mark and consists of **two** assignments:

- **Minor Assignment:**
Reader's Interpretation of Literature

Suggested time
approximately 1/2 hour

Value
25% of the Part A mark

... Page 3

- **Major Assignment:**
Literature Composition

Suggested time
approximately 1 1/2 to 2 hours

Value
75% of the Part A mark

... Page 10

Time allotted: 2 1/2 hours. You may take an additional 1/2 hour to complete the examination if needed.

Instructions

- Read the **whole** examination before you begin to write.
- Follow instructions carefully.
- Complete **both** assignments.
- Space is provided in this booklet for planning and drafting and for your revised work. Please write your revised work in blue or black ink.
- You may use a non-electronic English language dictionary and a thesaurus, but you may not use any other reference materials.
- Budget your time carefully; the suggested time for each part is a guideline for you.
- Do not write your name anywhere in this booklet.

Instructions

1. Read the excerpt from the novel *Lives of the Saints* carefully and thoughtfully before you start the writing assignments.
2. Read **both** the Minor and Major assignments before you start writing.

from LIVES OF THE SAINTS

The narrator and his mother are preparing to leave their village of Valle del Sole, in the Italian Apennines, for Halifax. It is 1960.

America. How many dreams and fears and contradictions were tied up in that single word, a word which conjured up a world, like a name uttered at the dawn of creation, even while it broke another, the one of village and hope and family. In Valle del Sole the men had long been migrants, to the north, to Buenos Aires, to New York, every year weighing their options, whether the drought would ruin the year's crops, or a patch of land bring a sufficient price to buy a passage, whether to strike out for Torino or Switzerland, with the promise at least of a yearly return, or to reckon on an absence of years or a lifetime, and cross the sea.

Tales of America had been filtering into Valle del Sole for many years already. But no one went to New York or Buenos Aires now, or to Abyssinia; they went instead to a place called the Sun Parlour. Before the war two men from our region, Salvatore Mancini of Valle del Sole and Umberto Longo of Castilucci, had smuggled themselves across the ocean and settled there—and it was the first time in history, people said, that a man from Valle del Sole and one from Castilucci had been able to work together without slitting each other's throats—and now one by one their relatives had begun to join them, every year the tide increasing. The Sun Parlour was in a new part of America called Canada, which some said was a vast cold place with rickety wooden houses and great expanses of bush and snow, others a land of flat green fields that stretched for miles and of lakes as wide as the sea, an unfallen world without mountains or rocky earth.

But for the many of us who had never been much beyond the small world circumscribed by the ring of mountains that cut off Valle del Sole's horizon in each direction, who had never passed out of hearing range of the village church bells, America was still all one, New York and Buenos Aires and the Sun Parlour all part of some vast village where slums and tall buildings and motor cars mingled with forests and green fields and great lakes, as if all the wide world were no larger than Valle del Sole itself and the hollow of stony mountains that cradled it. And for all the stories of America that had been filtering into the village for a hundred years now from those who had returned, stories of sooty factories and back-breaking work and poor wages and tiny bug-infested shacks, America had remained a mythical place, as if there were two Americas, one which continued merely the mundane life which the peasants accepted as their lot, their

Continued

fate, the daily grind of toil without respite, the other more a state of mind than a place, a paradise that shimmered just beneath the surface of the seen, one which even those who had been there, working their long hours, shoring up their meagre earnings, had never entered into, though it had loomed around them always as a possibility. And these two natures coexisted together without contradiction, just as goats were at once common animals and yet the locus of strange spirits, just as *la strega*¹ of Belmonte was both a decrepit old woman and a witch, a sorceress. When occasionally, now, a young man returned from overseas to choose a bride, the young women of the village primed and preened themselves, made potions, promenaded daily through the square, caught up in a dream of freedom, their every second word then a wistful “Ah-merr-ica”; but when the young man had chosen, those left behind said “*Tutt’ lu mond’ è paes*,”² life was the same all over the world, sorry now for the one who had had to leave behind the familiar comfort of family and village for an uncertain destiny across the sea.

Nino Ricci
winner of the 1992 Governor General’s Award for fiction
for his novel *Lives of the Saints*

¹*la strega*—the witch

²*Tutt’ lu mond’ è paes*—life is the same all over the world

MINOR ASSIGNMENT: Reader’s Interpretation of Literature
(Suggested time: approximately 1/2 hour)

In this excerpt from *Lives of the Saints*, the author suggests that our responses to dreams, goals, or ideals may be ambivalent or contradictory.

What detail(s) of the excerpt do you consider to be effective in illustrating the nature of people’s responses to dreams, goals, or ideals? Explain the reason(s) for your choice of detail.

Guideline for Writing

Base your response on your reference to any detail(s) of the excerpt that you consider significant and effective in illustrating the nature of people’s responses to dreams, goals, or ideals. Explain the reason for your choice of detail on the basis of its effect on you as a reader.

MINOR ASSIGNMENT: Reader's Interpretation of Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 6 and 8.

MINOR ASSIGNMENT: Reader's Interpretation of Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

There is additional space for Revised Work on pages 7 and 9.

MINOR ASSIGNMENT: Reader's Interpretation of Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 8.

MINOR ASSIGNMENT: Reader's Interpretation of Literature

PLANNING AND DRAFTING

MINOR ASSIGNMENT: Reader's Interpretation of Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

MAJOR ASSIGNMENT: Literature Composition

(Suggested time: approximately 1 1/2 to 2 hours)

Much literature suggests that the pursuit of dreams, goals, or ideals is a driving force in human lives. The excerpt from Nino Ricci's *Lives of the Saints* is one example.

Write an essay based on literature that you have studied in which the author examines the influence of dreams, goals, or ideals in individual lives. What idea does the author develop regarding dreams, goals, or ideals? Develop your essay by providing specific supporting details from the literature that you have chosen.

Guidelines for Writing

- **Choose** your selection from relevant short stories, novels, plays, poems, other literature, or films that you have studied in your high school English classes. You must discuss literature **other than** the excerpt provided in this examination booklet.
- **Focus** your essay on your controlling idea regarding dreams, goals, or ideals. Markers will be looking for evidence that you are responding to the requirements of the assignment as you develop and support your controlling idea.
- **Organize** your composition so that your ideas are clearly and coherently developed.

MAJOR ASSIGNMENT: Literature Composition

INITIAL PLANNING

Space is provided here for your initial planning. No marks are awarded for work done on this page.

Author and title
of literature that
you have chosen

Your controlling idea
or thesis statement

There is additional space for Planning and Drafting on even-numbered pages.

MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

There is additional space for Revised Work on odd-numbered pages.

MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

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MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

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MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

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MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

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MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

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MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

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MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

Blank lined paper.

Credits

Nino Ricci. From *Lives of the Saints* (Cormorant Books). Reprinted by permission of Cormorant Books.

***Do Not Write
On This Page***

Name

Apply Label With Student's Name

English 30: Part A

(Last Name)

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(Legal First Name)

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Permanent Mailing Address:

(Apt./Street/Ave./P.O. Box)

(Village/Town/City)

(Postal Code)

School Code:

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School:

Signature:

No Name

Apply Label Without Student's Name

English 30: Part A



For Department Use Only

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